

AMERICAN MUSICOLOGICAL SOCIETY—SOUTHEAST CHAPTER

FALL MEETING | SEPTEMBER 23, 2023  
VIRGINIA TECH

10:30-12:00PM

**PAPER SESSION A**  
**Eduardo Sato, Virginia Tech**

Kunio Hara (University of South Carolina)  
Domesticating *Madama Butterfly*: Yōji Yamada's Comedic Take on Puccini's  
Opera in *Otoko wa tsuraiyo: Torajirō haru no yume* (1979)

Navid Bargrizan (East Carolina University)  
Luigi Nono's *La Fabbrica Illuminata* and its Controversial Politics

Annegret Fauser (University of North Carolina, Chapel Hill)  
Bach, Chamber Pots, and a Harpsichord: Some Challenges to Writing a  
Musical Life

12:00-12:30PM

**CHAPTER BUSINESS MEETING**

**12:30-2:00PM LUNCH**

**2:00-3:30PM KEYNOTE LECTURE—KWAME HARRISON**  
**Professor of Sociology and Edward S. Diggs Professor in Humanities**  
**Virginia Tech**

3:30-4:00PM BREAK

4:00PM-5:30PM

**PAPER SESSION B**  
**Annegret Fauser, UNC-Chapel Hill**

Kira Gaillard (UNC-Chapel Hill)  
Holler Back: A Sound Hauntology of the Rural South

Kevin D. Crowe (University of South Carolina)  
The Epidemic and the Gay Men's Chorus: How the World's First AIDS  
Requiem Came to be Written and Celebrated in the Deep South

Grayson Saylor (University of South Carolina)  
“Everything Old is new Again”: The Rise of Interpolation in Popular Music

## ABSTRACTS

### **Domesticating Madama Butterfly: Yōji Yamada's Comedic Take on Puccini's Opera in *Otoko wa tsuraiyo: Torajirō haru no yume* (1979)**

**Kunio Hara**

**University of South Carolina**

The recent resurgence of anti-Asian violence in the U.S. has sparked a lively conversation about the urgency of presenting Puccini's *Madama Butterfly* in a socially responsible manner. However, similar discussion about the need to adjust Puccini's opera has been taking place in Japan since the opera's introduction in that country. Over the past century, Japanese singers and directors have adjusted Puccini's opera in various ways to make it more palatable to local audience members. Alongside these efforts, the opera has also inspired numerous adaptations in Japanese popular culture. Yet this work remains largely unfamiliar to most artists, critics, and scholars in the U.S. In a small gesture to address this issue, I propose to examine a parodic retelling of *Madama Butterfly* in the form of 1979 film *Otoko wa tsuraiyo: Torajirō haru no yume* (It's tough to be a man: Torajirō's dream of spring) directed by Yōji Yamada. In his film, Yamada incorporates narrative themes and music from the opera to tell the romantic misadventures of Tora-san, a lovable but ineffectual traveling salesman, and his American counterpart named Michael Jordan. In the process Yamada undercuts the opera's pernicious colonial subtext with humor and highlights unexpected ways in which contrasting Japanese and American notions about romance, family, and success overlap. The film not only demonstrates how the opera remains relevant in Japanese culture but also encourages us in the United States to reimagine the opera in ways that resonate with our own unique set of experiences.

### **Luigi Nono's *La Fabbrica Illuminata* and its Controversial Politics**

**Navid Bargrizan**

**East Carolina University**

In August 1964, Radiotelevisione italiana (RAI) cancelled the premiere of Luigi Nono's piece for tape and live soprano *La Fabbrica Illuminata*; a performance planned at the Genoa location of the steel factory Italsider. As a part of the piece's electronic fabric, Nono had recorded not only the sounds of the Italsider machines, but also the workers' voices criticizing their job conditions and reciting their labor contracts. To accompany the onstage singer, he, then, transformed those field recordings, superimposed on studio-captured soprano voice, in a multi-layered, fixed-media structure. Following RAI's withdrawal, Nono, as the sound engineer, and German singer Carla Henius, for whom he composed the piece, premiered it in September of the same year at the Venice Biennale. *Fabbrica*, however, caused continuous controversies, to the extent that various organizers and audiences, particularly those with right-wing or neo-fascist tendencies, boycotted several of the next performances. Dedicated to Italsider workers, *Fabbrica*—in Nono's words, “a new form of virtual sonic theater that would expose the lives in danger of fetishization by technology”—manifests his support for the labor movement and his socialist politics; it became, arguably, an epitome of “political music,” also connected with the student movements in Europe during the 60s. An analytical approach to the autograph, critical-edition score (Ricordi, 2010), the correspondences of the artists involved, and the sparse secondary literature (e.g., by Henius and Jürg Stenzl) reveal the crux of the contentions surrounding *Fabbrica*, framed within its textual and sonic construction, as well as its rhetorical and sociopolitical contexts.

### **Bach, Chamber Pots, and a Harpsichord: Some Challenges to Writing a Musical Life**

**Annegret Fauser**

**UNC-Chapel Hill**

As I conduct research for my current book project on Wanda Landowska's musical life, I have been struck by a number of things: the obsession of memoirists, especially in the United States, with her use of chamber pots (even when writing about her concerts or other musical activities); the absence—save for a Alice Hudnall Cash's 1980 PhD dissertation—of any book-length monographs on the musician in any language; and the concentration of Landowska's legacy on one composer (Johann Sebastian Bach) and her (in)famous Pleyel harpsichord. By contrast, the archives reveal a modern musician, composer, editor, scholar, traveler, collector of instruments and manuscripts, and inventor who shaped a significant slice of twentieth-century music. This discrepancy forms the center of my exploration in this paper, in which I reflect on the challenges of life-writing in the context of recent work by scholars such as Vera Alexander, Caitríona Ní Dhúill, and Astrid Rasch who integrate discussions of biographical approaches with feminist, transnational, and imperial studies. I will start with two anecdotes from Landowska's early exile in the United States (featuring the said chamber pot) and explore what biographical research might contribute to musicological inquiry when centered on a figure who challenged neat taxonomies, whether gender, sexuality, race, professionalism, or nationality.

### **Holler Back: A Sound Hauntology of the Rural South**

**Kira Gaillard**

**UNC-Chapel Hill**

The National Hollerin' Contest of Spivey's Corner, North Carolina started in 1969 and ended when interest waned in 2016. The contest recalled a time before modern forms of communication, when people living in rural areas used only their voices to call out to distant neighbors. Hollerin' can be divided into two practices based on function: field hollers, characterized by their volume and falsetto technique, and work hollers, a more song-like, expressive call. However, now that modern communication tools have rendered both practices obsolete, the technique has transformed from a tool into a sound object, one that resonates over an impossibly large chasm of antebellum nostalgia. This paper draws upon archival material on the contest from UNC's Southern Folklife Collection to make connections between sound, nostalgia, and the rural American South using a method that is twofold. First, I employ a hauntological lens to consider the repertoire of the contestants, which I argue must be contextualized in the sonic history of the South. Second, I relate this history to the procession of uncannily similar winners, all who symbolize a certain epoch. These findings support the same conclusion: that the Hollerin' Contest invests in an image of a South long forgone by aurally and symbolically invoking a space of bucolic utopia. The hollers that ring out from this confrontation of present and past reflect a hauntological tension—one that is complex, impossible to reconcile, and still resonating within a particular Southern imaginary today.

### **The Epidemic and the Gay Men's Chorus: How the World's First AIDS Requiem Came to be Written and Celebrated in the Deep South**

**Kevin D. Crowe**

**University of South Carolina**

In 1991, the AIDS epidemic was nearing its peak. HIV was decimating the United States with elevated impact on the LGBTQ+ community. Gay men's choral groups provided sanctuary and community both to those afflicted with the disease and those who were grieving the loss of their friends and chosen family. It was in this climate that composer Kris Anthony wrote his greatest and final work, *When We No Longer Touch*. In it, he combines the traditional requiem text with poetry by Peter McWilliams on the subject of grief and loss. Premiered by the Turtle Creek Chorale in Dallas, this work moves both the choir and the audience through the stages of grief, providing an opportunity for both to mourn while highlighting the devastation of the losses due to HIV/AIDS. In this paper, I will show how this quintessentially queer requiem and its unlikely success in the deep South of the early 1990s are

demonstrative of the importance of gay choruses in American music history and society. I will do so by investigating the history of the Turtle Creek Chorale and composer Anthony's place in it through articles, programs, documentaries, and personal interviews with surviving members. I will also examine the work itself and how its music and message resonated with a marginalized community in need of healing.

**“Everything Old is new Again”: The Rise of Interpolation in Popular Music**  
**Grayson Saylor**  
**University of South Carolina**

Since 2017, popular artists such as Ariana Grande, Taylor Swift, and Doja Cat are increasingly incorporating re-readings of previous legacy hits, re-performed into their newly released songs. The growth of these cases in recent years is due in part to concerns of copyright infringement, the popularity of Tik'Tok videos with emphasized nostalgia, and labels' ownership of past catalogs. Although there are many publications on musical borrowing in general, few works tackle the nuances of this technique—what media calls interpolation. Many mainstream sources address this trend, but they tend to be superficial, with no standard definition. In this presentation, I define and offer a typology of interpolation in recent popular music, problematizing its cultural and economic aspects. I define interpolation as the technique of taking a previously recorded song, re-performing a portion of it, and including it in the creation of a new track. Based on Billboard's Year-End Hot 100 charts from the years 2017–2022, I identify three major types of interpolation—melodic, textual, and production. To demonstrate these types, I analyze “7 Rings” by Ariana Grande, “Kings and Queens” by Ava Max, and “Good 4 U” by Olivia Rodrigo. This presentation first examines case studies to identify three types of interpolation. Secondly, it discusses the impact publishing companies have on the creation of new music and on the flow of income. Lastly, it observes these trends through the lenses of social media, a driving force on changes in the music industry, affecting creativity, production, and reception.



